THE DRAMA

MARTIN HARVEY IN "THE ONLY WAY." CHARLES RICHMAN IN "THE WILDERNESS."

IBSEN, Pinero, and Sudermann have precipitated locally the storm now gathering over the whole dramatic world as to the warrant or lack of warrant for problem plays. In a measure the Washington judgment has been announced—a firm indorsement of the two authors last named and a degree of favor for the first. Mr. Sudermann's "Magda" and "The Joy of Living," and Mr. Pinero's "The Second Mrs. Tanqueray" have this week commanded audiences at the Columbia Theater of surpassing brilliancy, and Mr. Ibsen's "Ghosts" drew to the same playhouse several hundred persons of exceptionally high intelligence. Whatever the just deserts of these three authors, then, this much is established: the problem play commands the attention and support of the local play-going community.

A challenge has been issued, moreover, that the critics who disapprove of these playwrights shall establish wherein this support reflects discredit on the audience which greeted Mrs. Campbell and Miss Mary Shaw. It can be found elsewhere on this page in the form of a letter—which The Times prints willingly—commenting in terms of strong disapproval of this paper's review of "Ghosts;" for all the principles advanced by the earnest Mr. Dieserud apply to the plays of Sudermann and Pinero as well as to the works of Ibsen.

Without especial reference to "Ghosts" the question seems to be this: Do the theaters serve good purposes in presenting the "problem" drama? If they do, it is patent such plays deserve to succeed; if they do not, it is equally patent they deserve the condemnation of every pen which writes of the modern stage.

A problem play seems to be one which deals with a subject not ordinarily discussed among men and women—the inviolability of the marriage bond; the reclamation of fallen women; the punishment of men and women who have sinned morally; the injustice of a "double moral standard" for the two sexes, and all the various combinations of these problems which ingenuity can create. In the last resolve all problem plays seem to depend on the relations between the two sexes. The dramatic works based on these questions are manifold. For a whole generation they have been incubating. Every new playwright reckons his success, apparently, according to the audacity with which he propounds the conditions of his "problem." The world is running mad after "problem plays," and the supply is meeting the demand.

These columns advanced last Sunday a standard for the measure of such plays. It was in brief that the play should be viewed from the standpoint of the whole audience; that it should not couple vice with attraction; that it should be clean and pure in its effect; that its spirit should be healthful and uplifting; that the retribution, presented as a consequence of the evil depicted, should be infused into every part of the play and not into the last scene only. It is firmly believed such a gauge will prove the undesirability of this whole school of dramatic writings. That is now to be proven, if possible.

On the basis of long observation it seems fair to say that the audiences which view such works as "The Gay Lord Quex," a characteristic play of this class, are rather more notable than those which are seen in the theater usually. These audiences, moreover, present no contradiction to the general theatrical observation that the great majority of theatergoers are between twenty and forty years of age. Many of these persons are very young—fully a thousand youths and young girls viewed Mrs. Campbell's admirable acting last week—and the majority of them are unmarried. It is to be doubted whether any person who has followed the rise of problem plays closely will dispute these premises.

Now, if each problem play does nothing more than sow seed of doubt in the minds of a thousand young people every week as to the need for right living, that play is surely to be condemned. This is no place—indeed, there is no need—to discuss the value of present moral conventions. They are a product of centuries of civilization. They prove their reason and value in the fact that the world is better morally today than ever it was before. And no freedom of moral action ever espoused in any "problem" play, not even in "Ghosts," could exist with so few evil consequences and work to such generally good results as the tradition it is designed to supplant. Moral force, like mechanical force, needs unceasing control and direction, or, like unrestrained mechanical force, it will either dissipate itself into the air or wreak damage. If anyone questions that problem plays do sow such seed of doubt, let him note the applause at a performance of "Sapho," or ask those who approve of "The Gay Lord Quex" to what they think that play would incite a youthful or otherwise undeveloped mind.

"Ghosts," to cite an example in more detail, is either a study in heredity or a plea for the dissolution of marriages which should never have been made. If the former, it would better be expounded in a biological laboratory than to minds incapable of giving it understanding and in the glaring light of a case entirely suppositional and confused by the personalities of the actors. If the latter, it is a protest against a condition, not a cause, and an attack on an institution which every uplifting religion and every decent government has invariably indorsed. "Ghosts" happens to express the purpose which Mr. Dieserud advances. It was certainly written as a sequel to "A Dolls' House." But the author has overshot his mark. Instead of preaching the disaster of the unhappy marriage exploited in "A Dolls' House" he teaches—at least to nine persons out of ten—a sort of fatalistic heredity. It is even advertised as "Ibsen's Wonderful Tragedy of Heredity."

Arguing from its text, the misery portrayed could only have been prevented by a dissolution of the marriage. Yet it might have been a thousand times better prevented before the marriage occurred. Mr. Ibsen stands in his own light. He would have preached to better effect if he had never written either "A Dolls' House" or "Ghosts," and had inveighed against wrong marriages. How likely is it that this thought, manifest as it is to the mature mind, would even occur to a girl in a seminary, or a boy in his first year in the high school?

An old familiar answer will come from a thousand sources: "These plays are not intended for children. Let those in charge of your young girls and half-grown boys keep them away. Adults have some claim of their own." But young people will not be kept away. They never can be kept away from plays patronized by their elders. No one in apparent authority at the theaters can prevent them from attending. The theater is public, and its managers are bound to admit those of the public who hold tickets. Those in charge of seminaries might accomplish some reform. But they have not done so, and the likelihood is their hands are tied by blanket permissions sent their pupils by parents. "My daughter is to see the best actors and hear the best operas," writes the student's guardian. "I believe it to be a part of every education." Such certificates leave the school authorities precious little discretion.

Even adults are not exempt from this confusion of purposes and principles. No stage device is too raw to create an illusion in the mind of the average "god." If "Ghosts" were to be generally presented, how many of its gallery patrons could see that, even granting the play's whole contention, all the misery depicted might still have been better prevented? But the gallery is not alone in this. No one who saw Sudermann's "The Joy of Living" could doubt that it had temporarily attacked in nine minds out of ten the reverence for marital fidelity. The answer to the Sudermann problem is as obvious as that of the problem presented in "Ghosts;" all the woe and despair in which playwrights, actors, and audience seemed to find such delight might have been completely avoided if human nature had risen superior to temptation instead of yielding to it. But this was not the lesson taught. Sudermann conceived, and Mrs. Campbell and her company presented, a plea that the young wife suffered unfairly and that justice would permit her to forsake her husband for a life with her lover.

So much space has been given this question of effect on the audience because it is in substance the whole matter at issue. The other tests suggested are substantially subdivisions of this larger contention. Who that has seen any two problem plays presented in the past five years, can think they do not couple vice with attraction? That they are clean and pure in their effect? That they are healthful and uplifting? That the retribution for the wrongdoing portrayed is not often completely ignored by the playgoers? These things are manifest.

"But mercy for fallen women, the crying injustice of the double moral standard, surely these are things which the stage can teach legitimately." How often is that answer urged as a complete reply to every objection against the problem play! The reclamation of fallen women is not to be affected by the enactment of plays like "Sapho" or "The Second Mrs. Tanqueray," because most fallen women belong in an entirely different class. The woman of evil life sins usually because she wants to sin. This sympathy for her is dearly purchased, moreover, if it means the education of the nation's whole body of young people in the vice of which such a woman is guilty. The world is better, undoubtedly, when its people know the nature of vice and are strong enough to avoid it. But they are unlikely to acquire that strength when confused visions of vice, like those embodied in "Zaza," reach their minds first. As for the alleged "double standard," it has existed always, and none of the bold, reckless writing now being done on the subject is likely to accomplish half so much toward supplanting it as the example of the good men of every community, examples which sustain modern safeguards instead of attacking them.

Enough has been said to indicate that even the good results claimed for problem plays are offset by certain and grave injury. This is as true of Ibsen as of Pinero, although the one may be and is a much greater thinker than the other. There still remains the old contention that these plays are no worse than "Hamlet" and "Macbeth" and that if problem plays are rejected the critics must "hasten to dethrone Shakespeare," to quote from Mr. Dieserud's letter. With the answer to this palpable special pleading this article must close or be pursued ad infinitum.

The parallel between the two immortal tragedies indicated and Ibsen's "Ghosts" rests entirely on the fact that all three portray acts opposed to good morals. There all similarity ends. Mrs. Alving in "Ghosts" is the center of interest and sympathy as well as the protagonist of the drama. Hamlet's mother and stepfather are neither the center of interest in "Hamlet" nor the object of any sympathy. They are portrayed clearly as wrongdoers and they suffer from the beginning of the play until they pass from the stage in direct consequence of their wrongdoing. This is true also of Lady Macbeth. She neither attains the sympathy of the audience nor escapes full punishment. But in "Ghosts" and in most other plays of this class those who bear the heaviest burdens are portrayed as suffering for wrongs done by some one else. Shakespeare teaches the inevitable consequences of sin. Ibsen and the lesser lights of the problem play attempt to teach the injustice of those consequences.

However, if Mr. Dieserud's parallel were entirely sound, he would still have proven nothing except that an age famed for its looseness of speech offered something like an analogy to the dialogue in the modern problem play. Since the day of Shakespeare the world has so far advanced that even Addison, "the standard of purity in his own age," used many phrases which are now proscribed. Are we to lose this advantage in order to advocate nothing more worthy than a fuller privilege of divorce than now exists?

The truth of the matter probably is that not one person in fifty who attends a modern problem play conceives in definitive form the author's real or supposed purpose in writing it. He goes much as a child touches wet paint. But it is indisputable that he goes, and that the problem drama is growing to the proportions assumed by the "corrupt drama" in the days of the English Restoration. The end rests with the playgoer. The justification for such reviews as that which The Times has published of "Ghosts" is that they tend to emphasize that fact, to put the blame where it belongs—not with the actors or the managers, but with the theatergoer himself. And, unless such protests as are now being sounded by thoughtful critics everywhere are heeded, this spirit of imprudent and crass moral discussion will override all the decent influences of the stage

A. D. A.

"Past and Future."

As might have been expected, both of the eminent actors who appeared in Washington last week obtained hearty support. Mrs. Campbell delineated the sufferings of oppressed womanhood before audiences which several times half-filled the space behind the orchestra chairs, her largest audience assembling for the most pronounced of her problem plays, "The Second Mrs. Tanqueray." At the National "Sherlock Holmes," in the person of William Gillette, greeted seven assemblages of new friends, for the old ones who viewed his play on its first presentation here must have been little moved to attend it twice, sterling melodrama as it is. Brandon Tynan aroused the enthusiasm of local followers of Robert Emmet at the Lafayette. Chase's continued to hold all its old patrons and introduce new ones to its established "polite vaudeville." The Academy and Harry E. Blaney did a thriving business. Both the Empire and Kernan's Lyceum held their own.

The Columbia presents this week Martin Harvey, one of the most distinguished of English actors, and the creator of the chief role in "The Only Way." His success was assured on his first performance, and his fame has run ahead of him to America. Mrs. Roosevelt, very probably the President, Sir Michael Herbert, and other prominent society folk are to attend the performance of Monday night. The Empire Theater stock company, one of the most capable, evenly able, and generally distinguished organizations of actors on the English-speaking stage is to appear at the National in a new comedy, "The Wilderness," by the author of "When We Were Twenty-one." The Washington Saengerbund, long one of the foremost musical organizations in the city, gives its first winter concert at the National tonight. With exceptionally good vaudeville at Chase's, Lavinia Shannon at the Lafayette, good melodrama at the Academy, the Dainty Paree Burlesquers at the Empire, and "The Brigadiers" at the Lyceum, the week's offerings are of very notable character.

Martin Harvey in "The Only Way."

Flushed by the triumph of an unparalleled success scored during an extended stay at the Herald Square Theater, New York, which was equaled in enthusiasm only by his three years of success in England, Martin Harvey opens at the Columbia Theater on Monday, December 15, in the play which made him famous in a night—"The Only Way." It was upon the conclusion of the presentation of this dramatization of Dickens' masterpiece, "A Tale of Two Cities," almost four years ago at the Lyceum Theater, London, that Harvey found himself an international figure in theatricals. The production will be seen here exactly as first presented. In addition, the large majority of the creators of the various parts will be found in the strong supporting company that Messrs. Klaw & Erlanger have brought here from England. Mr. Harvey is a young man to have achieved the fame that is his in his comparatively short career. But entirely apart from his native ability, his long years of apprenticeship under Sir Henry Irving and his long association with the traditions of the Lyceum Theater were bound to produce a result. In the present instance the actor possesses all those attributes that make for the great artist. Throughout his portrayal of the lovable character of Sydney Carton, Mr. Harvey adheres closely to the nature of the man as laid down by Dickens. In fact, the drama itself follows the book closely. It is a matter of doubt whether in the entire range of characters that he has enacted in the sixteen years of his histrionic career has he found a better opportunity for the display of his many-sided art or a greater scope for his genius than that afforded by "The Only Way." It is an intense psychological study, accentuated not alone by his great dramatic talent, but by the strong love he has acquired for a part he has now performed over one thousand times. Owing to the unusually heavy nature of the production the curtain will rise promptly at 8 o'clock. Matinee at 2:15. Included in the organization supporting Mr. Harvey are many of the players whose names were for many years associated with Sir Henry Irving. They include William Haviland, Fuller Mellish, Fred Wright, sr.; Percy Anstey, Frederick Powell, Patrick Alexander, Michael Aherbrooke, George Cooke, E. J. Frazer, E. P. Lewer, Edmund Grace, Paul Berry, H. Blackmore, John Alexander, A. B. Imeson, and Miss Amy Coleridge, Miss Mercy Fuller, Miss Bessie Elder, Miss Greta Hahn, Mrs. Frederick Powell, Mrs. B. M. de Sola, and Miss N. de Silva.

"The Wilderness" at the National.

Headed by Charles Richman and Margaret Anglin, the Empire Theater stock company will present "The Wilderness" at the National Theater during the ensuing week. This company is one of the most thoroughly trained and evenly balanced stock companies ever organized in this country, a fact of sufficient interest to give its appearance in Washington great prominence. But this week's engagement is particularly noteworthy for the reason that the company presents a notable new comedy from the pen of H. V. Esmond, the author of "When We Were Twenty-one." The great moment of the play is at the very end. The comedy is in three acts, and the story concerns a young girl, Mabel Vaughan, who is reared by a worldly-wise mother with the idea that it is nothing less than the duty of a young girl to mate with a man of wealth and social position. She fancies herself in love with a young man, but is determined nevertheless to marry a wealthy baronet, Sir Harry Milanor, who is considerably her senior, but who is enamored of the little coquette. She accomplishes her object, but before her marriage she had written her former lover of her success with the baronet and stated that she was only marrying him for his money. Her young lover returns after she has been married several months. He presumes to make love to her and is repulsed. He shows her the letter written before her marriage. The little woman, who had really fallen in love with her husband, takes the letter and declares that she will give it to her husband and confess everything. Before she can do so the letter falls into her husband's hands. Under the impression that he is making her life unhappy, he decides to leave her, but she avows her love for him in time, and the play ends happily—not in the conventional way, but with a magnificent outburst of passion and emotion that is intense, strong, human, and real. In their respective roles of Sir Harry and Mabel Vaughan, Mr. Richman and Miss Anglin are credited with a sweeping triumph. Mr. Richman is manly and convincing, dignified, yet ardent. Miss Anglin has a role of varying moods, demanding the transition from light comedy to deepest emotion. She has a splendid grasp on every feeling, and her touch is always sure. Her comedy is delicious and her emotion impressive. Mr. Frohman has given the play a most beautiful production. The first act takes place in a fashionable tea room in Bond Street, London, where the modish people appear in their finest raiment. The display of feminine finery and fashion in this scene has scarcely ever been equaled in any society play. The second act occurs in Borcambe Woods, an idyllic bit of forest scene. The third act takes place in the home of Sir Harry Milanor, in Mayfair, London. Other well-known actors in Mr. Frohman's company are William Courtleigh, W. H. Crompton, E. Y. Backus, Lawrence D'Orsay, George Osbourne, jr., Frank Brownlee, Ethel Hornick, Mrs. Thomas Wiffen, Mrs. W. G. Jones, Kate Pattison-Selton, Lillian Thurgate, Grace Gallaher, Amy Meers, Kitty Barriscale, and Master Donald Gallaher.

Polite Vaudeville at Chase's.

Comedy of almost every variety—dramatic, musical, and acrobatic—has been prepared for the Chase polite vaudeville program for the current week. From every quarter of vaudeville the holiday novelties have been gathered and Chase patrons will enjoy the rare treat afforded by the presentation in one bill of Mr. and Mrs. Clay Clement, Thomas J. Ryan, Miss Mary Richfield, the Pantzer trio, Mamie Remington and her quartet of pickaninnies, Tom Brown and Miss Edythe Navarre, the Brothers Martine, and the motion pictures of "A Trip Across the Atlantic." Clay Clement's distinguished position, as an actor of rare quality, power and finesse, is well known. As a star during the past decade he has enjoyed a large degree of public favor. With the charming assistance afforded by Mrs. Clement, and a superior supporting company, he will offer the refreshing little comedy of love and romance called "The Baron's Love Story." Will M. Cressy designed his most successful dialect sketch for Thomas J. Ryan and Mary Richfield, who will perform it here this week as the second feature of the bill. It is entitled "Mag Haggerty's Father." The Pantzer trio comes accredited as among the foremost foreign acrobats contributed this season to American entertainment, and their specialty, "A Gymnast's Parlor Amusement," is uniquely named. Mamie Remington and her quartet of pickaninnies will entertain with a compound of song, dance and comedy. Tom Brown and Edythe Navarre are a favorite pair in their new farcical sketch, "The Minstrel and the Chinese Maiden." The Brothers Martine with their "rebounding table" have a specialty full of surprises and laughs. The motion pictures will offer the most entertaining views of the year as they show with all the vividness of reality the scenes aboard the great ocean-liner "Kronprinz Wilhelm" while making the long and picturesque voyage from Bremen to New York city.

Lavinia Shannon in "Beyond Pardon."

"Beyond Pardon," the attraction in which Fred G. Ross is presenting Lavinia Shannon, will be the attraction at the Lafayette Theater this week, is said to be an excellent drama, and is presented by a strong cast. The play mingles heart sentiment with the most exhilarating laughter. It takes an artful pen to make the tense scenes and frequent climaxes of a strong melodrama run smoothly and without suggesting that the unusual bits of life are unreal, but the author of "The Fatal Wedding" has achieved the presentation of a convincing story in this, his latest play, "Beyond Pardon." The credit for the entertaining illusions, however, is not due entirely to the author of the book, for without intelligent and clever actors, even the most careful scenes could easily sink into burlesque. Lavinia Shannon as Velma, the famous actress, presents a picture that reminds one of "Zaza." Her acting is said to be of great emotional nature. The company includes B. J. Lander, in the role of the Rev. Mr. Gould, the father of the erring daughter; Marshall Farnum as Walter Lloyd, the husband of Velma; Thomas Carlton, Louise Lewis, and others. Miss Shannon's gowns are always objects of pronounced interest to her feminine patrons. In recognition of which fact she has consented to exhibit them after the Wednesday matinee.

"A Montana Outlaw" at the Academy.

"A Montana Outlaw," a new melodrama by Herbert Hall Winslow and Fred S. Gibbs, which will be seen at the Academy of Music this week, is a Western play of a new order. While the story is filled with strong situations and thrilling climaxes, it is said to be consistently written and to be more refined and plausible than the average play of a similar theme. The first act of "A Montana Outlaw" is laid at the ranch of Wesley Le Grand, in the Kootenai valley, of Montana. Manuel Barka, Jude Stacy, and an unscrupulous gang of cowpunchers and cattle thieves quarrel, and Stacy is killed. By circumstances Le Grand is made to appear the murderer, and is forced to flee for his life. Le Grand is captured and taken to jail. At night Barka and his men break in and attempt to lynch Le Grand. Just as he is to die "Jack the Buster" appears on the scene and severs the rope with a shot from his rifle. Le Grand makes his escape to a point where he can take the stage for Helena. Barka and his men overtake the coach, and the hold-up is said to be thrilling in the extreme. Le Grand is tried for his life, but, through the efforts of Jack the crime is fastened upon Barka, the real murderer, and he is dragged from the courtroom and lynched. The play abounds in heart interest, and the comedy introduced in every act is amusing and up to date. The company numbers fifteen persons, among whom are David M. Hartford, James Casey, Wilbur J. Higbee, Katheryn Tabor, Maggie Le Clair, and Marion Hyde.

Dainty Paree Burlesquers at the Empire

The Dainty Paree Burlesquers will appear for a return engagement at the Empire Theater this week, beginning with the matinee tomorrow.

The impression made on the Empire's clientele earlier in the season was so satisfactory that Manager Schlesinger thought it advisable to bring them back, not, however, until a number of new features had been added to the excellent program. The Dainty Paree company is one of the best traveling burlesque organizations, and is giving satisfaction everywhere. Two amusing burlesques are given, both replete with laughable situations and climaxes. Among the new features is the Watermelon Trust, a quintet of the best-known colored performers on the stage. This act includes Messrs. Coates and Grundy and the Misses Susie Grundy, Tinna Russell, and Lulu Coates. Shattuck and Bernard and Morrisey and Cameron are also newly added features, as is Mlle. Karina, the sensational chansonette. Wednesday night there will be a wrestling bout between Young Grant and Frank Snyder for the featherweight championship of the district. The match promises to be one of intense interest.

"The Brigadiers" at the Lyceum.

"The Brigadiers" will appear at the Lyceum Theater this week. This troupe is now on its fourth tour and is an exemplar of its kind. The entertainment offered is certain to please the most fastidious. The slogan "it is to laugh," is fulfilled from the rise to the fall of the curtain. Starting with a rollicking first part entitled "An Extra Session," and terminating with the lively skit "A Night in Paris," it is the embodiment of all that goes to entertain. Both parts are sandwiched with an olio par excellence, every number of which is a unique and capital "show" in itself.

The Criticism Criticised.

Adverse Comment on The Times' Review of "Ghosts."

The Times prints with pleasure the following letter from Juul Dieserud, of the Library of Congress, concerning its review in Thursday's issue of Ibsen's "Ghosts," as performed by Miss Mary Shaw and the George Fawcett company:

"While thanking The Times for not passing the most risky and courageous of the plays of the great Norwegian dramatist in silence, I regret that so many flagrant misconceptions should have crept into the probably well-meaning review of A. D. A. 'Ghosts' is by no means primarily an effort to establish 'a theory of indiscriminate and invariable inheritance,' and everyone familiar with the intellectual life of Germany and northern Europe during the last quarter of the nineteenth century, as well as with the history of Ibsen's plays, knows that he had quite other ends in view.

"'Ghosts' is written as an answer to those critics that raised a hue and cry when Nora slapped the door in the face of her husband because she found that their marital life was built upon a lie, and their old relations from then on to her poor, bewildered spirit seemed only fraught with intellectual and moral degeneration. 'How could she,' cried the good, soft-natured woman, 'leave her children?' 'And how could she?' echoed the servants of the church in four lands, 'think of breaking a union that the true word of God has made holy and inviolable?'

"'Good and well,' answered Ibsen, 'and I will show you what may be the result for the child of this fine theory of yours and what under different circumstances might be the result for the woman.'

"The fact of the matter is, therefore, that while Ibsen had use for the sad theory of inheritance, which is as well founded today, and as ably defended in scientific circles as it ever was, he by no means built his tragedy on that problem. The environment might in nine cases out of ten be able to counteract inheritance, yet Ibsen's argument is valid as long as it cannot be disproved that cases may exist when the evil stain in the blood will crop out.

"Ibsen never was foolish enough to show up filth and depravity for the mere disquieting pleasure of the thing, like some adherents of the naturalistic school, or to fight against the iron laws of nature. But he has through a long life-time waged a relentless war against the foolish inventions of men and such social and moral codes as needlessly contribute to swell the sea of misery and misfortune around us. And as the stanch champion of woman and her rights that he more than once has proved himself to be, he here in this particular play puts his finger on one of those inventions, the notion that marriages are knit in heaven and that under no circumstance whatever should they be broken on earth.

"As to the notion that the stage is not the place to show up moral filth or human misery, it may be pertinent to ask why people do not then hasten to dethrone Shakespeare. Is it not conceded that one of his most powerful and admirable plays is that Hamlet whose mother and stepfather were unspeakable brutes and murderers and who was himself tainted with some of the most genuine marks of hereditary degeneracy? And are not the leading characters of that stirring soul picture, 'Macbeth,' as fine specimens of moral filth as anybody will wish to see?

"The truth of the matter is that healthy pessimism and realism are responsible for most of the artistic efforts of mankind that ever reached or will reach anything like permanent value. And when this play of Ibsen achieved an unexpected success Wednesday it was to a great extent owing to the excellent playing, but yet primarily to the grand creative genius that conceived characters already bristling with a genuine, palpitating life that gave the imagination of the able actors something to feed on.

"As for Miss Mary Shaw, she was certainly as competent as any actress I have ever seen in Europe. But the Oswald of Mr. Lewis, although promising to a high degree, fell far behind the remarkable effort of the famous Swedish actor, August Lindberg, who, I believe, was the first to impersonate the role in Europe.

JUUL DIESERUD."

Announcements, Formal and Informal

E. H. Sothern in "If I Were King" and "Hamlet."

Unusual interest centers itself upon Mr. Sothern and his engagement at the National next week. He presents his two most elaborate productions—"Hamlet," and Francois Villon in "If I Were King." These two contrasting parts give theatergoers an opportunity to see Mr. Sothern in his best mastery of stage expression, and a diversified portrayal of character that has during the past two years placed him in the foremost ranks of America's greatest actors. This will, in all likelihood, be Mr. Sothern's last visit to this city in some seasons, as a long engagement in London is contemplated in "Hamlet," and his opening of Daniel Frohman's new Lyceum Theater in New York will